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ABSTRACT

The role of music education in the curriculum and the specific skills that should be developed by students at particular grade levels, as articulated by the state of Arizona, are described. It is stated that a comprehensive music program should afford students experiences in: performing/reading, creating/writing, listening/describing, and values. The document is organized into three grade level groupings (K-3, 4-6, 7-8) with a delineation of the skills in each of the four areas of experience that students at particular grade levels should develop. The skills that high school students should possess after completing courses in vocal music, music literature, or fine arts also are outlined. A 33-item annotated bibliography of sources relating to music education and a glossary of musical terms are included. (DB)

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ARIZONA ESSENTIAL SKILLS FOR MUSIC

SO 030 223

ARIZONA DEPARTMENT OF EDUCATION
C. Diane Bishop, Superintendent
March 1988

ARIZONA

ESSENTIAL SKILLS

FOR

MUSIC

March 1988

ARIZONA DEPARTMENT OF EDUCATION
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WHAT THE LAW REQUIRES

The Arizona Official Compilation of Administrative Rules and Regulations

(A.C.R.R.), Chapter 2, Article 3, R7-2-301 states:

Subjects To Be Taught	Years Taught
Reading (including phonics)	K-8
Art (Visual Arts)	1-6
Arithmetic	1-8
Geography	1-8
Handwriting	1-8
Health	1-8
Language	1-8
Literature	1-8
Music	1-8
Science	1-8
Spelling	1-8
World History	1-8
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ARIZONA LAW REQUIRES THAT MUSIC BE TAUGHT TO ALL STUDENTS, GRADES 1-8

*ARS 15-203.15 states: "The state board of education shall prescribe and enforce a course of study in the common schools."

*ARS 15-203.17 states: "The state board of education shall prescribe the subjects to be taught in the common schools."

*ARS 15-203.19 states: "The state board of education shall advise school districts on purchase of textbooks for the common schools, ..."

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LEGAL BASIS

for Music Education in the Public Schools of the State of Arizona

ARIZONA CONSTITUTION ARTICLE XI, SECTION 1 states: "The Legislature shall enact such laws as shall provide for the establishment and maintenance of a general and uniform public school system, which system shall include kindergarten schools, and a university (which shall include an agricultural college, a school of mines, and other technical schools as may be essential, until such time as it may be deemed advisable to establish separate State institutions of such character). The Legislature shall also enact such laws as shall provide for the education and care of the deaf, dumb, and blind."

ARS 15-203.15, 15-203.17, and 15-203.19 state: "The state board of education shall: 15. Prescribe and enforce a course of study in the common schools; 17. Prescribe the subjects to be taught in the common schools; 19. Advise school districts on purchase of the textbooks for the common schools and prepare a list of not less than three nor more than five suggested textbooks for each grade and each subject taught in the common schools for the possible selection by the school district of one book from the list for each student. The books or instructional matter so selected by the school district shall be purchased by the school district direct from the publisher as provided in this title."

In a letter opinion dated July 10, 1975, to Mr. Stephen S. Jenkins, Jr., President of the State Board of Education, Mr. Bruce Babbitt, Arizona State Attorney General, states:

> "ARS 15-203.15 requires the State Board of Education to 'prescribe and enforce a course of study in the common schools'. ARS 15-203 states in pertinent part, that the State Board of Education 'shall adopt a course of study in the common schools'. . . .State Board of Education Rule R7-2-203 uses it (course of study) to mean content goals for a subject area's program and certain fundamental facts, theories, and skills related to that subject area.
>
> "Even if we were to assume that ARS 15-203 might be interpreted in such a fashion as to give a common school district the option of whether or not to utilize a course of study adopted by the State Board, no such interpretation can possibly be given to the mandate set forth in ARS 15-203.15. The latter section requires the State Board to 'prescribe and enforce' the course of study in the common schools. The Legislature, by specifying that the State Board shall enforce the course of study, left no doubt that the common school district must abide by the course of study which the State Board prescribes. This conclusion also follows from a reading of ARS 15-341.7, which directs the board of trustees of a common school district to enforce the course of study, which courses could only have been adopted by the State Board of Education since no power to adopt courses of study is given by statute to the board of trustees of a common school district . . ."

FOUNDATION

INTRODUCTION

The material contained in this document describes the foundation on which a quality music education program is built. Begin by reading the statement of beliefs. These statements not only reflect the thinking of the members of the Arizona Essential Skills for Music committee but are also reflective of the thinking about music education from a national perspective.

STATEMENT OF BELIEFS

Music, as one of the arts, is an essential part of the curriculum and should play a major role in the educational program of every student. This has been the position of every writer and thinker who has made a major contribution to Western educational thought since Plato. It is no less true of the major contributors to the current debate on educational reform. The consensus of those who have considered the issues carefully is that music is one of the basics.

The arts require serious study. They cannot be learned through random or casual experiences any more than mathematics or biology can. They require regular, systematic programs of sequential study leading to clearly specified outcomes. They require a curriculum. There is much to be learned in the arts beyond superficial liking, warm feelings, and a vague belief in their inherent goodness. The arts have content consisting of skills, knowledge, and understanding.

The school's responsibility for a child's musical development begins in kindergarten. This includes musical experiences which lead to the development of skills and concepts in ever enlarging and more sophisticated contexts.

Every student, K-12, should experience a balanced, comprehensive, and sequential program of music taught by certified music teachers.

Time for music must be provided within the instructional day in order for serious study to occur. Music is required through grade 8. At the secondary level, every student should have an opportunity to elect a course in music each year. Every high school should require, for graduation, at least one unit of credit in the arts (music, visual arts, theatre, or dance).

A comprehensive, quality music program should offer a diverse and balanced array of learning experiences. The program should include within every instructional setting and at every level: (1) the performance of music, (2) the creation and organization of music, and (3) the study, description, and analysis of music.

The music curriculum should be based on study of the elements common to all music rather than on the study of a small body of specific literature. The program should be built around the common elements of pitch, duration, volume, timbre, as well as expressive controls and structure. The music curriculum should utilize a diverse repertoire including folk, popular, ethnic, electronic, and art music from various cultures and periods.

Development of musical growth in skills, knowledge, and attitudes should be evaluated systematically.

The important purpose of music education lies in the development of the aesthetic response. Aesthetic sensitivity, the desired outcome, utilizes perceptual skills and permits the participant to sense, process, and respond to the qualities which make the organized sound uniquely an art. Aesthetic education goes beyond the gathering, analysis, and synthesis of information in new forms. It carries with it values unique to the individual. Aesthetic education contributes to imagination and insight. Qualitative aspects of an experience are considered of higher importance than the quantitative aspects. Aesthetic learning is an essential way of thinking about and dealing with the feelings of life.

A COMPREHENSIVE MUSIC PROGRAM

A comprehensive music program may be described by listing the behaviors a student is developing. There is a relationship among the described behaviors, each enhancing the other, each contributing to a student's creativity, expressiveness, and responsiveness. Every student should be afforded experiences in:

Performing/Reading:

- playing an instrument
- singing
- performing alone and in ensembles
- using symbols (notation) for musical interpretation
- understanding and using knowledge of structure to enhance performance
- moving to music in predetermined ways

Creating/Writing:

- improvising/composing music
- representing musical ideas through symbols
- improvising movement to selected music

Listening/Describing:

- demonstrating awareness of musical elements
- describing the way musical elements are organized
- identifying and describing the musics of various cultures and periods

Valuing:

- evaluating musical performance
- responding sensitively to music
- discussing personal responses to music
- expressing musical preferences
- making musical judgments
- enjoying participation in music
- respecting music of recognized quality

ORGANIZATION OF THE DOCUMENT

This document is organized into four grade level groupings (K-3, 4-6, 7-8, 9-12) with a delineation of the various kinds of experiences and outcomes which comprise a comprehensive music program. It may be seen as a framework on which districts and schools will build music curricula. Making the ***Arizona Essential Skills For Music*** district- or school-specific is the responsibility of each Arizona district or school.

This document also identifies evaluative strategies that may be utilized at all grade levels in order to help teachers and administrators monitor programs. These suggestions should be particularly useful at grades three (3) and eight (8), levels where the state already has mandated exit skill requirements.

Additional information for implementing music education programs will be found in two Arizona Department of Education documents — ***Identifying And Developing Musical Behaviors, A Design For Learning K-6,*** and ***Identifying And Developing Musical Behaviors . . . A Design For Learning . . . Junior High School.*** These publications identify the concepts and competencies appropriate to the various grade levels. Sample teaching strategies from these materials will be found helpful.

An additional resource to the teaching of music may be found in the 1986 Music Educators National Conference publication ***The School Music Program: Description and Standards.*** This document, representing the consensus of the music education profession, delineates the products and outcomes of a quality music program. School administrators will find this document helpful in establishing standards for their own school music program. (The source for the publication is found in the bibliography.)

THIS DOCUMENT AND STANDARDIZED TESTS

Although there are standardized tests in music achievement and in music aptitude, teachers of music may be best served by criterion-referenced tests. See also "Procedures for Evaluation" pp. 4 and 69 of this document for additional information on formative and summative evaluation.

THE PROCESS OF REVISION

In July of 1985, The Arizona Board of Education voted to correlate the review and revision of the Essential Skills with textbook adoption years. In this way, the Board provided for textbook adoption to be accomplished with criteria for selection based on current knowledge of theory and practice in the content area. Textbook adoption in music is scheduled for 1988; thus, 1987-198QQLHSTN-
revision of the Music Essential Skills.

THE COMMITTEE

The Arizona Board of Education appointed a committee to undertake the task of review and revision of music essential skills. The committee was made up of two-thirds lay members and one-third educators. Many of the lay members were

former teachers or members of school boards who shared an intense interest in music education. The educators included teachers and administrators from elementary, secondary, and higher education levels. The Department of Education facilitator was Raymond G. Van Diest, Fine Arts Specialist. The chair of the Arizona Essential Skills for Music committee was Carroll A. Rinehart from Tucson. Other members are listed according to their location:

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Mesa:	Florence Harry, Larry Mabbitt,* Marc Mason
Phoenix:	Carolyn Berry, Hugh Callison,* Karla Ekblow, Elayne Metz, Lawrence Moore, Richard H. Philabaum*
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Tucson:	Joan Ashcraft,* Sue DeArmond, Steve Hedden,* Carroll Rinehart*
Vernon:	Jeanne Brennan
Yuma:	Thomas Alspach
	Members of the Editorial Committee*

The Committee's Work

The committee met for the first time in October, 1987. Three important considerations guided its work.

1. The document should be applicable to all Arizona school districts.
2. It should allow for district interpretation and adaptation.
3. It should reflect the best that is known about music education today.

In order to accommodate input from school districts before presenting the final draft to the State Board of Education, the following procedures were established:

1. Drafts with surveys shall be distributed to school districts.
2. Hearings shall be scheduled in Tucson, Phoenix, and Flagstaff.
3. Responses from the survey and comments from the hearings shall be tallied and recorded.

PROCEDURES FOR EVALUATION

Suggestions for evaluation are included in the right-hand column in the outline of the essential skills. Two types of evaluation are generally considered essential to monitoring learning: (1) formative, that aspect relating to learner responses in the process; and (2) summative, that aspect which looks at the product or outcome related to the learning.

Formative evaluation is often concerned with motivation, the means of engagement, the potential problems relating to receptive skills, and evidence regarding the levels of cognitive response. When using the essential skills charts, formative evaluations will be most concerned with monitoring through such means as observations and checklists the activities defined under "Process."

Student growth is also monitored by observing the product or outcome; this is called summative evaluation. Performance, composition, tests for specific knowledge/concepts, and dialogue about what was learned, are but a few of the means for assessing growth in a summative way. Students are often so involved with process that they are limited in what they know about their learning. Looking at the product provides a means for bringing the phenomena of sound and the content of sound together.

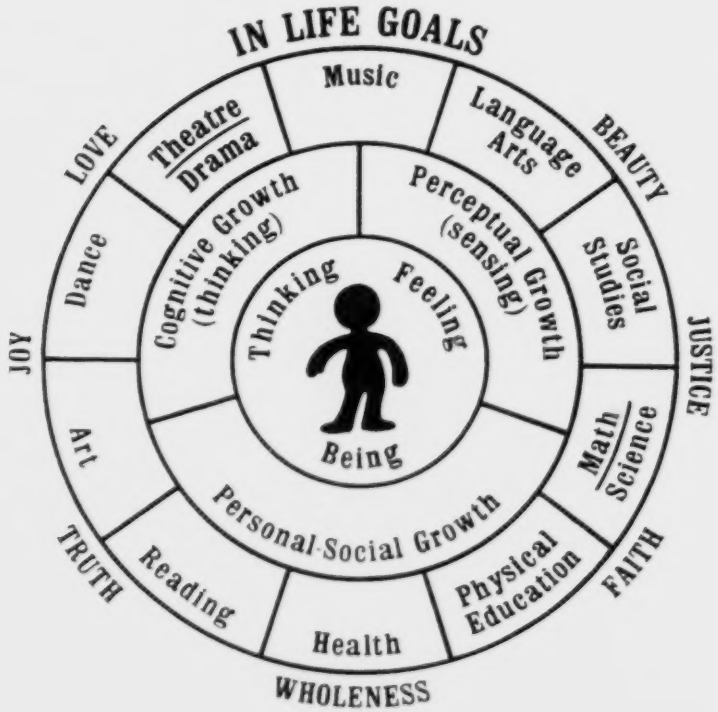
In summative evaluation, questions dealing with affect, analysis, and synthesis are suggested to help students think about their product/outcome.

1. Was it effective? (This question calls for an affective response and requires the use of qualitative language . . . whether listener likes or dislikes a piece.)

2. What happened musically to cause the response? (This question requires an analytical response . . . the ability to discuss music in terms of its elements and the way they are combined.)

3. How might the music be extended or made more effective? (This question requires a synthesis response . . . an awareness of "what works" and "why it works" in order to reapply the discoveries under new conditions.)

A CURRICULUM FOR LEARNING
IS THAT WHICH IS TAUGHT IN ORDER TO
ENRICH AND ENHANCE HUMAN LIFE



A COMPREHENSIVE ARTS PROGRAM provides opportunities for in-depth experiences within individual arts as well as interrelatedness between all the arts. Meaningful learning leading to excellence assures growth in perception, cognition, and personal-social development.

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PERCEPTUAL GROWTH Perceptual skills are the sensory and motor processes used to assimilate information about the environment. It is becoming increasingly apparent that perceptual-motor skills are intricately related to the cognitive processes.

Perception is gaining understanding through the muscles and through the senses: seeing (visual); hearing (auditory); smelling (olfactory); tasting (gustatory); touching (tactile).

COGNITIVE GROWTH Cognitive skills (thinking) are processes used to observe and interpret the environment, to solve problems, and to create. Students must be able to process information effectively and efficiently in order to select that which is relevant to their lives.

PERSONAL-SOCIAL GROWTH This area of growth is divided into three phases:

1. Awareness which is concerned with sensitivity, a preconscious level of awareness, and a conscious state in which the individual can define thoughts, feelings, and actions in relationship to self, others, and the environment.

2. Coping or Processing which is divided into five steps: (a) identifying or describing the problem to be solved which utilizes the data established in the awareness phase; (b) defining the potential alternatives for dealing with the problem; (c) choosing an alternative and creating a plan of action; (d) implementing or acting out the plan; and (e) evaluating the success of the implementation.

3. Integrative, when personal sensitivity and awareness are established, when coping and processing skills are practiced, then the individual tends to move into the third phase, an integrative level in which thinking, feeling, and doing are synthesized and the person becomes fully functioning.

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GENERAL MUSIC, K-8

PERFORMING/READING

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	**The Student:**	**The Teacher**
SINGING	1. Develop acceptable tone quality and diction	a. Performs with a free, clear tone throughout the vocal range b. Uses a relaxed, open throat c. Demonstrates correct posture supporting the sound with adequate breath d. Controls and sustains vocal sounds e. Uses the voice with varying timbre to express contrasts in moods f. Enunciates vowels and consonants to create proper tone quality	Listens to vocal quality Observes correct posture Listens for contrast in volume and vocal timbre
	2. Acquire a repertoire of folk and contemporary songs	a. Performs melodic phrases accurately b. Sings rhythmic and tonal patterns accurately c. Maintains a steady beat d. Uses a variety of tempi for expressive purposes e. Uses dynamics for expressive purposes f. Sings with expression appropriate to the mood of the piece	Listens to individual or group performance

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	**The Student**	**The Teacher**
SINGING (Continued)	3. Sing one part	a. Maintains own part in a two-part song b. Sings ostinati, partner songs, rounds, and descants while maintaining a steady beat	Listens for independent vocal lines Observes independence of rhythmic patterns
PLAYING	1. Play classroom instruments to include body percussion, percussion, and melodic instruments	a. Plays simple notated rhythmic or melodic patterns accurately b. Produces high and low sounds c. Produces a variety of long/short sounds d. Produces a variety of sounds on the same instrument e. Varies dynamics to reflect mood of music f. Varies tempo to reflect mood of music g. Articulates (e.g., legato, staccato) h. Maintains a steady beat i. Plays instruments in a group to produce different melodic or rhythmic patterns simultaneously j. Combines rhythmic and melodic patterns into larger pieces	Observes correct use of classroom instruments Observes understanding of pitch, duration, timbre, dynamics, tempo and articulation Listens for independence of rhythmic and melodic lines

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MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
PLAYING (Continued)	2. Accompany songs	a. Performs a melodic accompaniment (descant, ostinato) b. Performs a rhythmic accompaniment c. Maintains a steady beat d. Maintains proper dynamic levels depending on size of performing group	Listens for accuracy in performing melodic and rhythmic accompaniments Observes skills which indicate a balance between soloist(s) and instrumental accompaniment (dynamics, tempi, and articulation nuances)
MOVING	1. Move to music	a. Responds to the beat in music by clapping, walking, running, or skipping b. Demonstrates beat, accent, pattern and changing meter c. Demonstrates through movement high-low sounds long-short sounds loud-soft sounds d. Moves in a variety of tempi e. Uses smooth and detached movements to illustrate staccato, legato, and marcato f. Demonstrates form through repetition and contrast	Observes individual and group physical movement to music Identifies an understanding of the elements of music through student responses to movement

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
READING	1. Use traditional or non-traditional notation to retrieve musical ideas	a. Recognizes symbols which represent melodic direction (e.g., notes, signs, clefs, etc.) b. Reads musical notation c. Follows contour of melodic line notation d. Identifies rhythmic patterns e. Interprets basic notational symbols for rhythmic patterns (whole, half, quarter, eighth and dotted notes, and rests) f. Recognizes like and unlike melodic phrases g. Locates half and whole steps in a scale	Observes student behaviors Discusses traditional notation with students

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
READING (Continued)	2. Apply appropriate vocabulary	a. Identifies and utilizes words which describe the timbre the student is to hear or produce (soprano, alto, tenor, bass, chorus, instrument names, band, orchestra, etc.) b. Identifies and utilizes symbols for expressive qualities (*p*, *f*, etc.) c. Identifies and utilizes notational symbols by name (whole, half, quarter, eighth, and dotted notes, and rests)	Listens to discussions for utilizing vocabulary appropriate to context
	3. Perform music from traditional and non-traditional notation	a. Reads syllables, numbers and/or letters in music b. Sings intervals and rhythmic patterns from notation using appropriate syllables c. Reads, sings, and plays music notation utilizing syllables, numbers, or letters	Listens to student's performance of written music

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
SINGING	1. Sing a repertoire of folk and contemporary songs	a. Performs intervals correctly b. Performs rhythms accurately c. Maintains steady beat d. Uses dynamics for expressive vocal purposes	Listens to individual or group performance
	2. Vocally produce a desired musical quality	a. Supports the sound with adequate breath control b. Maintains a relaxed, open sound c. Uses dynamics for expressive purposes d. Varies timbre in accordance with the text of a song	Listens to vocal quality Observes posture Looks for signs of muscular tension
	3. Sing one part	a. Maintains own part in two- and three-part songs b. Maintains own part in partner songs, rounds, canons, descants, or ostinati	Listens to whether a student maintains own part

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
SINGING (Continued)	4. Sing harmonizing part	a. Harmonizes endings of verses or refrains b. Harmonizes by thirds or sixths above or below the given melody	Evaluates whether a student provides harmonizing part
	5. Read music by using syllables, numbers, or letters	a. Sings intervals using appropriate syllables (do, re, mi, fa, so, la, ti, do) b. Sings an unfamiliar melody from grade-appropriate material by utilizing syllables, numbers, or letters c. Identifies the number of beats associated with whole, half, quarter, eighth, and sixteenth notes (or rests), dotted or undotted d. Identifies and performs: syncopation, notated triplets, legato and staccato markings, the symbols for D.S. al coda, and coda, and various tempo markings — largo, andante, allegro, etc.	Listens to student sight-read a melody Evaluates work sheets on intervals Listens as student sings intervals shown on flash cards

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
PLAYING	1. Perform tonal and rhythmic patterns on instruments (recorder, keyboard, etc.)	a. Performs notated pitches and rhythms accurately b. Produces sounds at varied loudness levels	Listens to pitches, rhythms, and dynamics Observes performance techniques
	2. Accompany vocal arrangements on guitar or autoharp	a. Plays from a score a three-chord accompaniment on a guitar, autoharp, or piano b. Performs a melodic accompaniment (descant, ostinato, etc.) on piano, recorder, or pitched percussion c. Provides the accompaniment at an appropriate dynamic level	Evaluates the accompaniment

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
PLAYING (Continued)	3. Perform accompaniments to familiar songs by ear	a. Selects instrument to provide appropriate accompaniment b. Plays by ear a three-chord accompaniment on guitar, autoharp, or piano c. Provides an accompaniment at a loudness level appropriate to the size of the performing group	Assesses student's choice of instrument Listens to accompaniment
	4. Recognize music forms, tonal and rhythm patterns	a. Performs tonal and rhythm patterns as notated b. Demonstrates awareness of form by labeling the sections of a composition or by making an appropriate change in performance when beginning a contrasting section of a song	Notes student's responses to recordings that demonstrate various forms Evaluates performance Utilizes student's work sheets

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
MOVING	1. Conduct songs	a. Conducts a metered song using standard patterns: Demonstrates standard conducting patterns for two-, three- and four-beat meters Demonstrates sensitivity to beat and changing meters by conducting	Observes student's conducting
	2. Move to music	a. Movements reflect rhythmic patterns: Demonstrates sensitivity to beat when performing patterned movements in folk dances or improvisations Performs rhythm patterns correctly	Observes dancing or improvisatory movement Listens to rhythmic patterns

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
SINGING	1. Sing a repertoire of folk, art, and contemporary songs	a. Actively participates in group singing	Observes student's participation in singing
	2. Sing rounds, partner songs, songs with descants, and songs in two or three parts	a. Maintains independent harmony part in group singing	Listens for accuracy of harmony parts
	3. Sing with an acceptable tone quality throughout the singing range	a. Demonstrates free, open tone throughout the vocal range b. Uses diaphragmatic breathing when singing c. Demonstrates correct posture when singing d. Keeps an open and relaxed throat when singing	Observes individual student ability to utilize proper breathing, good posture, and relaxed throat when singing

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
SINGING (Continued)	4. Sing in unison accurately and with a free tone and correct expression	a. Uses clear diction and matches pitch b. Matches pitch with accuracy c. Imitates model whose vocal style is appropriate for art music d. Demonstrates appropriate use of diction e. Controls timbre and dynamics to reflect a musical expression of the text	Listens to students in pairs, small groups, or alone, utilizing a checklist to monitor pitch accuracy, diction, vocal style, and use of expressive devices
	5. Sing comfortably and confidently throughout the period of voice change	a. Understands that all singers go through a period of voice change b. Uses breath control to avoid breathy or thin tone c. Utilizes falsetto voice appropriately (boys) d. Demonstrates understanding of voice changes by asking the teacher for evaluation of range and tone changes in the voice	Monitors understanding through class discussions, personal conferences with students, and frequent voice placement auditions

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
PERFORMING ON INSTRUMENTS	1. Play a variety of classroom instruments	a. Demonstrates correct instrumental technique on many instruments	Utilizes a teacher checklist
	2. Play at least three chords on an instrument such as guitar or ukulele	a. Provides chordal and rhythmic accompaniment for own and other's singing b. Holds the instrument correctly c. Strums correctly, with the beat of the music d. Places the left hand fingers correctly e. Anticipates chord changes	Assesses performance skills through the use of a skills checklist
	3. Perform as soloist or member of a small ensemble, vocally or on instruments, for others in a classroom setting	a. Participates voluntarily or with minimal encouragement from the teacher	Observes student's participation

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	**The Student**	**The Teacher**
READING	1. Use a systematic means for reading music	a. Follows a musical line and decodes notation	Observes student behavior
	2. Sing or play simple melodies in treble or bass clef at sight	a. Performs unfamiliar music from standard notation b. Identifies repeated sounds, steps, and leaps from music notation c. Differentiates between treble and bass clef signs and identifies the pitch letter names for the lines and spaces in each clef d. Decodes rhythm notation accurately	Utilizes examinations, sightreading, games, and work sheets

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
READING (Continued)	3. Use standard notation as a guide to singing or playing classroom instruments	a. Uses musical manuscript to aid performance b. Follows notation in a musical score c. Demonstrates knowledge of the manner in which pitch is notated d. Demonstrates knowledge of the manner in which rhythm is notated e. Demonstrates knowledge of the manner in which dynamic, articulation, and tempo controls are notated	Utilizes questioning, class performances, and work sheets
	4. Employ traditional or nontraditional notation as a means of retrieving musical ideas	a. Reads simple compositions of others and is able to explain the use of symbols to convey musical ideas to others	Observes student's ability to interpret traditional and nontraditional notation in performance

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
READING (Continued)	5. Identify by name and function, standard notational symbols for pitch, rhythm, articulation, and dynamics	a. Names and explains the symbols of musical notation b. Names standard notational symbols for pitch, rhythm, articulation, and dynamics c. Describes the function of notational symbols for pitch, rhythm, articulation, and dynamics	Utilizes games, work sheets, class discussions, and written tests
	6. Recognize similar and contrasting ideas when presented in musical notation	a. Analyzes musical literature and points out patterns and contrasts b. Analyzes music manuscript and identifies melodic and rhythmic repetition, sequence, and simple variation c. Analyzes music manuscript and identifies melodic and rhythmic devices which provide contrast	Utilizes class discussions, questioning, work sheets, and games

CREATING/WRITING

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
CREATING	1. Complete a musical phrase (answers to unfinished melodic or rhythmic phrases)	a. Uses different pitches (high/low) b. Employs long or short sounds or silences c. Uses dynamic or tempo changes to reflect self-expression d. Creates different sounds with the same instrument	Observes student's creative endeavors in response to the first part of a melodic phrase Observes experimentation with instrumental and vocal sounds and silences Listens to vocal and instrumental improvisation
	2. Create an original melodic line or rhythmic pattern exploring all sound sources (rhythmic or melodic instruments, environmental sounds, body percussion)	a. Combines patterns into larger pieces b. Uses repetition and contrast of timbre, volume, expressive controls, duration, melody and rhythm c. Creates structure or form d. Uses dynamics and articulation e. Uses song lyrics to affect or effect mood f. Experiments, classifies, and combines variety of sound sources to produce different tonal qualities	Listens to students use repetition and contrast Observes basic structures under which students can expand creative ideas in an organized, sequential manner Judges appropriateness of music — text relationship Listens to use of varied sound sources to produce desired musical effects

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
CREATING (Continued)	3. Create accompaniment to familiar music	a. Creates an accompaniment whose character and style of accompaniment are suitable in terms of timbre, pitch patterns, duration, loudness, and expressive devices	Judges suitability of accompaniments Observes skills which indicate balance between soloists and accompaniment (dynamics, tempo, and articulation of nuances)
	4. Create music for dance movements or improvise dance patterns for music	a. Improvises songs and accompaniment to physical movement using classroom instruments, body percussion or the voice b. Utilizes pitch patterns (high/low) c. Incorporates dynamic contrasts and tempo changes d. Employs long/short sounds or silences e. Employs repetition and contrast f. Moves to two rhythm patterns simultaneously g. Uses appropriate body movements for staccato, legato, marcato h. Improvises with contrasting movements in response to music	Observes student's ability to utilize music to accompany dance patterns using repetition and contrast of musical elements Evaluates student's musical improvisation to assess understanding of musical elements as they relate to movement

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
WRITING	1. Devise new lyrics for familiar songs	a. Uses lyrics to describe or reflect the mood of the musical selection	Observes student's creative abilities in selecting lyrics which correlate with given rhythmic patterns or expressive ideas
	2. Notate original compositions	a. Utilizes traditional or nontraditional notation to express ideas of volume, duration, rhythm, timbre, expressive controls and structure	Evaluates student's notational skills (traditional or nontraditional)
DRAMATIZING	1. Integrate songs with stories	a. Translates the meaning of selected songs or stories into music or movement b. Derives stories from selected music c. Selects instruments to represent literary ideas	Observes student's abilities to interpret songs or stories through selection of instruments, sequence of ideas, and utilization of musical elements to dramatize actions

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
CREATING	1. Alter/vary familiar song	a. Makes thoughtful changes of one or more of the following: timbre, pitch, duration, loudness, or expressive controls	Listens to changes in the song
	2. Use pitched or unpitched sound sources to create an ostinato-like accompaniment to a familiar song	a. Creates an accompaniment whose character and style of accompaniment are suitable in terms of timbre, pitch patterns, duration, loudness, and expressive devices	Listens to accompaniment Examines notation (where appropriate)
	3. Use pitched or unpitched sound sources to create a rhythmic accompaniment to a familiar song	a. Creates an accompaniment whose character and style of accompaniment are suitable in terms of timbre, rhythmic patterns, duration, loudness, and expressive devices	Listens to accompaniment Examines notation (where appropriate)
	4. Create a descant for a familiar song	a. Creates a descant with melodic and rhythmic aspects that are appropriate to original tune	Listens to descant Examines notation (where appropriate)

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
CREATING (Continued)	5. Create an introduction or coda to a familiar song	a. Creates an introduction or coda with character and style of added material suitable to the song in terms of pitch, loudness, timbre, duration, and expressive devices	Listens to introduction or coda Examines notation (where appropriate)
	6. Improvise a dance pattern	a. Makes dance movements suitable to expressive aspects of music	Observes dance
	7. Composition	a. Uses repetition of timbre, volume, expressive controls, duration and/or pitch/melody to achieve unity, and contrasting timbre, etc., to achieve variety b. Creates music in specific forms such as A B A or theme and variations c. Employs diverse sound sources, including electronic d. Utilizes traditional notation to represent musical ideas e. Uses dynamic and articulation symbols to convey compositional intent	Listens to composition Observes use of theme, expressive controls, and rhythm Examines notation provided by student

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
IMPROVISING AND COMPOSING	1. Improvise simple rhythmic accompaniments to recorded music	a. Creates accompaniments suited for the selected music	Observes student participation and appropriateness of improvisations
	2. Improvise simple harmonic accompaniments to recorded music	b. Creates accompaniments suited for the selected music	Observes student participation and appropriateness of improvisations
	3. Experiment with variations in tempi, timbres, and phrasing for expressive purposes	c. Makes thoughtful changes in one or more of the following: timbre, pitch, duration, loudness, or expressive controls	Observes student participation and keeps a checklist on student performance

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
IMPROVISING AND COMPOSING (Continued)	4. Improvise and create simple music in at least one performance medium using traditional or non-traditional sound sources, including electronic	a. Selects sounds to organize into music b. Uses repetition and contrast to organize sound into sequences which accomplish musical organization c. Performs music and notates it for future performance d. Demonstrates originality and inventiveness in the choice of sound source and through the manipulation of the musical elements	Observes improvised performances in both group and individual projects Assesses compositions created in both group and individual projects

LISTENING/DESCRIBING

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
LISTENING	1. Recognize melodic structure	a. Distinguishes tones in a melody that moves by step or leap b. Recognizes melodic patterns and phrases c. Identifies half and whole steps in a scale d. Identifies intervals (2 tones) or chords (3 or more tones)	Observes hand gestures showing melodic shape Utilizes questioning, observes movement to music
	2. Recognize rhythmic structure	a. Discriminates between sound and silence b. Differentiates between beat and rhythmic patterns c. Distinguishes between music which moves in groups of twos and threes d. Identifies simple rhythm patterns	Utilizes questioning Observes movement to music

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
LISTENING (Continued)	3. Recognize volume	a. Identifies dynamic changes (loud/soft) b. Identifies gradual and sudden changes in dynamics	Observes hand gestures Utilizes questioning Observes movement to music
	4. Recognize the timbre of wind, string, percussion instruments and the voice	a. Describes/recognizes that instruments and voices have relatively high or low ranges b. Explains distinctive timbres of specific musical instruments c. Differentiates between speaking and singing voices d. Identifies different kinds of sound which may be produced from a single sound source e. Identifies changes in timbre which occur with different combinations of voices, instruments, body sounds, environmental sounds, etc.	Utilizes questioning Evaluates ability to identify sound source

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MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
LISTENING (Continued)	5. Recognize expressive controls	a. Distinguishes between tones that are legato (connected) or staccato (detached) b. Describes the mood of the music c. Identifies tempo changes in music	Utilizes questioning Observes movement to music Utilizes classroom discussion
	6. Recognize structure	a. Identifies phrases or sections which are repeated or different	Utilizes questioning Observes movement to music

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
DESCRIBING	1. Describe simple stylistic characteristics of music from different cultures and historical periods	a. Verbalizes through musical terminology individual thoughts b. Identifies major/minor chords c. Differentiates between beats that are slower or faster d. Identifies dynamic changes as being significant or minimal e. Discusses that different instruments and vocal timbres are used to provide a variety of musical styles f. Describes the effect of music heard g. Recognizes patterns in melodies and rhythms h. Distinguishes between verse and chorus of a song i. Defines sudden and gradual changes in tempo of music heard j. Identifies the articulation of sound from connected to detached	Listens to student's oral responses to various elements of music through discussion, demonstrations, questions, and creative endeavors

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
DESCRIBING (Continued)	2. Use hand/body motions or graphic representations to describe musical events	a. Describes with original movements or designs which reflect pitch duration volume timbre expressive controls structure	Observes student's visual and physical response to various elements of music through body movement or pictoral and/or graphic representations

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
LISTENING/ DESCRIBING	1. Identify simple pitch and rhythm patterns presented aurally	a. Correctly notates two- or three-note pitch patterns in stepwise motion b. Accurately identifies the following intervals presented aurally: minor third, major third, perfect fifth, octave c. Correctly notates rhythm patterns of three-six notes that include: whole, half, quarter, and eighth notes and rests d. Indicates whether a melody moves by steps or leaps	Examines notation/writing Evaluates student's answers • Verbal description • Hand gestures
	2. Respond physically or with instruments to rhythm	a. Demonstrates sensitivity to beat when performing movements in folk dances or free improvisations, or when conducting b. Performs rhythm patterns correctly	Observes the student's movements to music Listens to student performances

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MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
LISTENING/ DESCRIBING (Continued)	3. Identify: • Basic repertoire of orchestral and choral compositions • Recurring aspects of musical examples • Orchestral instruments by sound • Voices by sound (soprano, alto, tenor, etc.) • Form in music (ABA, rondo, theme and variations) • Musical characteristics such as tempo, loudness level, mode, and meter	a. Correctly Identifies titles b. Describes or indicates recurring aspects correctly c. Correctly assigns names d. Correctly classifies voices e. Labels examples correctly f. Accurately describes examples	Evaluates responses to recorded examples • Work sheets • Listening grids • Tests • Verbal/oral responses

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
LISTENING/ DESCRIBING (Continued)	4. Categorize music by: • Type (folk, jazz, choral, orchestral, etc.) • Era (Baroque, Romantic, etc.)	a. Labels examples correctly by type b. Labels examples correctly by era	Evaluates responses to recorded examples of varied styles/periods
	5. Evaluate quality of a performance	a. Identifies positive/negative features of a composition	Evaluates responses to recorded examples Evaluates student's critiques

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the students will:	The Student	The Teacher
LISTENING	1. Give concentrated attention while listening to music for relatively long periods of time	a. Concentrates attention on music listening	Observes student behavior
	2. Identify aurally by title and composer a repertoire of compositions that represent a variety of musical styles	a. Builds familiarity through repeated listening b. Associates the music with a specific title and composer	Utilizes games, tests, class discussions, and essays on listening experiences
	3. Utilize nonverbal media (e.g., visual art, movement) to describe musical structure and responses to music	a. Directs attention to specific sounds when listening to music b. Expresses, through nonverbal behavior, comprehension of musical ideas c. Describes, through movement or the creation of visual art, the form of the music	Observes visual art or movement expressions of students who are performing during listening sessions

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
LISTENING (Continued)	4. Analyze, compare, and contrast music from a variety of styles and periods	a. Directs attention to specific sounds when listening to music b. Recognizes specific musical events when listening to music c. Identifies certain musical events with particular styles or periods d. Categorizes music heard on the basis of specific musical events e. Identifies the role of musical elements and describes qualities of musical design	Utilizes games, class discussions, essays on music listening experiences, and tests
	5. Discuss music heard and performed, in terms of musical elements and structure (e.g., pitch, rhythm, texture, form)	a. Attends to specific sounds when listening to music b. Describes specific musical events and indicators of structure	Utilizes games, class discussions, essays on music listening experiences, and tests

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
LISTENING (Continued)	6. Follow a single line of standard notation while listening to music	a. Demonstrates ability to trace the musical line during listening activity	Observes student behavior
	7. Employ an appropriate vocabulary of musical terms to analyze music	a. Uses the terminology of music to describe musical events	Utilizes class discussions and essays on music listening experiences
	8. Listen critically to own performances of music	a. Corrects performance based on musical judgment	Observes student adjustment of performance and keeps anecdotal records

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
LISTENING (Continued)	9. Analyze aurally, performances of music, with attention to form, type, performance medium, and salient features	a. Directs attention to specific sounds when listening to music b. Describes musical forms, types, performance medium, and salient features possible in music c. Describes musical performances with evidence of comprehensive perception	Utilizes games, class discussions, essays on music listening experiences, and tests

VALUING

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
VALUING	1. Realize music is an important part of everyday life	a. Expresses satisfaction from musical experiences of performing, listening, creating b. Demonstrates willingness to continue musical activities and experiences c. Chooses to participate in music d. Uses music as a means of personal expression	Observes positive attitude of students while playing, singing, or moving Observes student's willingness to respond orally to musical discussion
	2. Demonstrate respect for music — its performance and creation	a. Participates in discussions about music b. Participates willingly in musical experiences c. Demonstrates attentiveness d. Remains on task	Observes and encourages student's eagerness to continue musical education Monitors student's attitudes expressed in class discussion, rehearsal/performance, or as audience

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
VALUING (Continued)	3. Display a sense of enjoyment when participating in music	a. Participates willingly in singing, playing, moving, creating music alone or in ensemble b. Involves self in musical experiences outside of the school setting c. Indicates willingness to continue participation in music	Observes student behavior and dialogue about music
	4. Use music as a means of personal expression	a. Expresses feelings through singing, playing, moving b. Creates original music to express feelings c. Creates original music to accompany creative story d. Uses elements of music to convey thoughts	Observes student responses to music from various cultures and periods

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade three the student will:	The Student	The Teacher
VALUING (Continued)	5. Form judgments about music	a. Uses musical terminology to justify preference for compositions b. Describes how music might sound in the future c. Expresses preference for qualities in music d. Describes different cultural, social, and geographical influences upon music	Observes student's dialogue regarding preferences, and growth in openness to music Evaluates verbal descriptions

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
VALUING	1. Discuss personal responses to a piece of music	a. Gives comments that are more extensive than one-word answers b. Provides responses which are centered on particular aspects of a composition — timbre, pitch, melody, loudness, mode, duration, form, etc.	Listens to oral statements by students Evaluates written statements by students
	2. Participate in music	a. Willingly participates in activities in class b. Enrolls in band or orchestra c. Performs in music activities outside the school setting d. Purchases records or music for own satisfaction	Observes participation in class Confers with fellow music educators
	3. Verbalize informed interest in music activities	a. Indicates willingness to continue participation in music b. Demonstrates awareness of options for music participation	Observes continued participation Elicits reports from fellow music educators

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
VALUING (Continued)	4. Enjoy listening to a variety of music	a. Willingly listens to the music presented in class	Encourages student comments Observes attitude
	5. Listen attentively to music	a. Demonstrates he/she is paying attention to the music b. Describes appropriate listening behavior for a variety of settings	Observes behavior Asks questions about music Utilizes discussion

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade eight the student will:	The Student	The Teacher
VALUING	1. Develop sensitivity to the aesthetic qualities of music performed and heard	a. Demonstrates concern for an expressive performance b. Expresses and justifies preference of performance	Observes student participation and keeps anecdotal records on comments made in class discussions
	2. Develop an enjoyment and satisfaction in creating original musical ideas	a. Anticipates performance of creations with enthusiasm	Observes student participation and keeps anecdotal records on comments made in class discussions
	3. Develop an enjoyment and satisfaction in performing music in both formal and informal settings	a. Willingly participates in performance and listening activities in class and requests opportunities to repeat musical activities	Observes student participation and keeps anecdotal records on comments made in class discussions

ESSENTIAL SKILLS

PERFORMING GROUPS 4-8

GRADE LEVEL 4-6 (Instrumental and choral groups)

GENERAL SKILL AREA PERFORMING/READING

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
READING	1. Utilize counting system for rhythm	a. Demonstrates rhythmic accuracy in performance	Observes student's response to the beats in a measure Listens to performances
	2. Read simple music from notation	Performs intervals correctly Performs rhythms accurately Maintains steady beat	Student performs unfamiliar music
PERFORMING	1. Follow/interpret conductor's gestures	a. Follows conductor's gestures in terms of tempo, loudness, style of articulation, etc.	Observes whether a student follows a conductor
	2. Perform as an ensemble member	a. Controls instrument or voice to achieve desired group result	Evaluates whether student blends own effort with that of the ensemble
	3. Perform music of various styles or periods	a. Performs in manner appropriate to style or period	Listens to the performance

GRADE LEVEL 4-6 (Instrumental and choral groups)

GENERAL SKILL AREA PERFORMING/READING

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
PERFORMING (Continued)	4. Perform musically	a. Plays/sings in tune Plays/sings at appropriate loudness level Performs phrases as indicated	Observes student performance
	5. Produce satisfactory tone quality	a. Produces clear, resonant tone quality b. Demonstrates proper posture and adequate breath control c. (Choral) Enunciates words carefully	Listens to tone quality Observes posture Listens to diction

GRADE LEVEL 4-6 (Instrumental and choral groups)

GENERAL SKILL AREA PERFORMING/READING

MUSIC ESSENTIAL SKILLS

PROCESS	PRODUCTS/OUTCOMES	COMPETENCY INDICATORS	SUGGESTIONS FOR EVALUATION
	By completion of grade six it is recommended that the student will:	The Student	The Teacher
PERFORMING (Continued)	6. Demonstrate appropriate techniques	a. Demonstrates correct embouchure (Winds) b. Demonstrates legato and staccato articulation c. Demonstrates correct tonguing (Winds) d. Demonstrates knowledge of tie, slur, and accent e. Performs four-six scales and arpeggios f. Demonstrates pizzicato and a variety of bowing techniques (Strings)	Observes and listens to student demonstrations

CHORAL MUSIC — GRADES 7-8

(Mixed Chorus, Girls Chorus, Boys Chorus, Chamber Choirs, Show Choirs, and other ensembles for singers)

Students who complete courses in choral music are able to:

A. Make music by

1. developing and demonstrating critical listening skills which aid them in listening to their musical performance and adjusting their performance
2. demonstrating good posture and breath control
3. singing with a free, natural tone and accurate pitch throughout their developing and changing vocal ranges
4. singing with correct phrasing, appropriate expression, and volume control
5. singing with pure, undistorted vowels and good diction
6. decoding pitch, rhythm, and other notational symbols correctly through singing
7. singing accurately an appropriate part in an ensemble, with or without accompaniment
8. responding appropriately to the gestures of a conductor
9. demonstrating ability to improve individual musicianship
10. singing a repertoire of choral literature of varied styles as appropriate to the adolescent voice range
11. singing from memory some of the music performed by ensembles
12. exploring improvisation in appropriate idioms

B. Understand music by:

1. developing and demonstrating critical listening skills pertinent to the understanding of the music performed
2. demonstrating knowledge of music notation and symbols
3. discussing historical and cultural background of works performed
4. analyzing works sung in terms of elements of music
5. describing the forms and structures of works performed
6. evaluating the quality of performances

C. Value music by

1. demonstrating enjoyment in singing
2. demonstrating commitment to excellence in singing

3. respecting quality music

4. respecting skilled performance of music

5. demonstrating commitment to their ensemble

6. demonstrating personal aesthetic response to the music performed and heard

INSTRUMENTAL MUSIC — GRADES 7-8

(Band, orchestra, chamber ensembles, solo, jazz, or other instrumental ensembles)

Students who complete courses in instrumental music are able to:

A. Make music by

1. developing and demonstrating critical listening skills which aid them in listening to their musical performance and adjusting their performance

2. demonstrating correct posture, embouchure, breath control, bowing technique, and other skills appropriate to traditional performance on their instrument

3. producing a clear and resonant tone and blending that tone with other instruments in ensemble performance

4. adjusting pitch to achieve performance with good intonation

5. expressing music through proper phrasing and use of other expressive devices including volume control

6. decoding pitch, rhythm, and other notational symbols correctly

7. responding appropriately to the gestures of a conductor

8. performing a repertoire of literature of varied styles

9. beginning to develop ability to improvise elements of musical performance

B. Understand music by:

1. developing and demonstrating the ability to hear discrete musical events

2. developing knowledge of music notation and major and minor scales and arpeggios

3. discussing the historical and cultural background of the works performed as a soloist or member of an ensemble

4. analyzing the works performed as a soloist or member of the ensemble in terms of the elements of music

5. describing the forms and structures of the works in their performance repertoire

6. evaluating the quality of personal performances and performances of others and ensembles

C. Value music by:

1. showing enjoyment in performing on a musical instrument
2. demonstrating commitment to playing well
3. respecting quality music
4. respecting skilled performances of music
5. demonstrating commitment to their ensembles
6. demonstrating personal aesthetic response to the music performed and heard

HIGH SCHOOL MUSIC COURSES

THE ESSENTIAL SKILLS IN MUSIC FOR THE HIGH SCHOOL[1]

Preface

The music program at the high school level differs in a number of important ways from the program at the elementary and the junior high/middle school level. First, the high school program is not mandated in Arizona for all students as is the K-8 music program. High school students choose what and how much music they study. Therefore, it is possible to specify outcomes only in terms of the student's individual patterns of electives.

A second difference is that the course offerings in the high school tend to be more specialized. Although the emphasis on specialization is necessary in advanced study, courses at any level should incorporate diverse types of musical learning. Some courses should provide for beginning entry for those students who may have missed earlier opportunities for the experiences with music. The consistent emphasis upon performance at the high school level should not preclude comprehensive learning which focuses upon critical listening and evaluating skills. Performance should enhance such comprehension. Students in the theory classes should perform examples of music and gain greater skill in listening to music. Students in general music courses (history, literature, or fine arts) should also develop and refine their listening and evaluating skills.

A third difference is that high school students often remain in performing organizations more than one year. This accumulation of years is not a repetition of earlier learning but is an advancement and sophistication of abilities in the following areas:

- Development of performing facility
- Development of musical independence
- Advancement of musical understanding and appreciation
- Greater identification with music as a medium for human expression

A fourth difference is the greater frequency of out-of-class activities involving music as a natural outcome of music instruction. The music courses offered during the school day for credit form the foundation of the instructional program in music.

For these reasons, the manner for presenting the essential skills for music at the high school differs slightly from that employed for the earlier grade levels. The expectations are expressed for the kinds of classes typically found at the high school level. In addition, because the means of evaluating education outcomes at these levels are highly individualistic and cumulative, the evaluative procedures are expressed in general terms at the close of the section outlining the essential skills in music for the high school.

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[1] Adapted from The School Music Program: Description and Standards, Second Edition, Reston, Virginia: Music Educators National Conference, 1986, p. 42.

A Rationale[2]

Music should be included in the curriculum of the high school for many, varied reasons. A few of the major reasons may be summarized as follows.

1. The ability to perform, to create, and to listen to music with understanding is highly desirable for every student. Music is worth knowing. It is a field of study with its own special body of knowledge, skills, and ways of thinking.

2. One important purpose of education is to transmit our cultural heritage to succeeding generations, and music is one of the most glorious manifestations of our cultural heritage.

3. Education should foster the development of all human potential, including a student's musical potential. The high school has a special obligation in this regard, as students at this level have very rich potentials for artistic development. In addition, opportunities should be provided for entry level experiences in music for those students who have not had the occasion or interest to pursue such opportunities in earlier schooling experiences.

4. Music provides an outlet for creativity and for self-expression. It enables expression of the noblest thoughts and feelings.

5. Music helps the student better understand the nature of human beings and their diverse cultures. By integrating musical experiences into courses such as history, social studies, and English, schools can bring music integrally into the lives of students.

6. Music provides an opportunity for success. Every student needs to succeed in something. Schooling must include activities which call upon more than one dimension of a student's potential and personal learning style.

7. Formal study of music sharpens sensitivity, raises levels of appreciation, and expands musical horizons. All of this will increase the degree of pleasure derived from making or listening to music throughout life.

8. Music is one of the most powerful and profound symbol systems that exists. Just as symbols lead to understanding of verbal and mathematical systems, the symbols represented by music provide access to student's greater understanding and appreciation. The ability to create symbols and the obsession to use them makes us uniquely human.

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[2]Adapted from The School Music Program: Description and Standards. Second Edition, Reston, Virginia: Music Educators National Conference, p. 13.

9. Music differs fundamentally from most other disciplines in that it offers both subjective and objective experience. In many respects, it reflects life itself. Students need, and education should provide, a balanced perspective.

10. Music exalts the human spirit. It enhances the quality of life. It transforms the human experience. Music has always played a major role in society and will continue to do so.

Subject Matter Achievements

Vocal Music

(Including choral, madrigal, musicals, chamber, solo, jazz, show choir, and other ensembles or classes)

GRADES 9-12. High school students who complete courses in vocal music are able to:

A. **Make Music**

1. Develop and demonstrate critical listening skills pertinent to the performance of music
2. Demonstrate good posture and breath control
3. Sing with a free, natural tone and accurate pitch throughout their ranges
4. Sing with correct phrasing and appropriate expression
5. Sing with pure, undistorted vowels and good diction
6. Interpret correctly pitches, rhythms, and other notational symbols through singing
7. Sing accurately an appropriate part in an ensemble, with or without accompaniment
8. Respond sensitively to the gestures of a conductor
9. Demonstrate ability to improve individual musicianship
10. Sing a repertoire of choral literature of varied styles
11. Sing from memory some of the music performed publicly by the ensemble
12. Explore improvisation in appropriate idioms

B. **Understand Music**

1. Develop and demonstrate critical listening skills pertinent to the understanding of music
2. Demonstrate a knowledge of music notation and symbols
3. Discuss the historical and cultural background of the works performed
4. Analyze the works sung in terms of the elements of music
5. Describe the forms and structures of the works being rehearsed
6. Evaluate the quality of performances

C. Value music

High school students who participate in vocal music demonstrate:

1. An enjoyment in singing
2. A commitment to excellence in singing
3. A respect for quality music
4. A respect for the skilled performance of music
5. A commitment to their ensemble
6. A personal aesthetic response to the music performed and heard

Instrumental Music

(Including band, orchestra, chamber, solo, jazz, mariachi and other instrumental ensembles)

GRADES 9-12. High school students who complete courses in instrumental music are able to:

A. Make music

1. Develop and demonstrate critical listening skills pertinent to the performance of music
2. Demonstrate good posture, embouchure, breath control, bowing, and other skills pertinent to the instrument
3. Play with a clear and resonant tone quality that will blend with the ensemble
4. Play with accurate pitch, recognizing proper adjustments on individual instrument as needed for correct intonation
5. Play with correct phrasing and appropriate expression
6. Interpret correctly pitches, rhythms, and other notational symbols through playing
7. Play accurately an appropriate part in an ensemble
8. Respond sensitively to the gestures of a conductor
9. Demonstrate ability to improve individual musicianship
10. Play a repertoire of instrumental literature of varied styles
11. Explore improvisation in idioms appropriate to the ensemble

B. Understand music

1. Develop and demonstrate critical listening skills pertinent to the understanding of music
2. Demonstrate a knowledge of music notation and major and minor scales and arpeggios
3. Discuss the historical and cultural background of the works performed
4. Analyze the works performed in terms of the elements of music
5. Describe the forms and structures of the works being rehearsed
6. Evaluate the quality of performances

C. Value music

High school students who participate in instrumental music demonstrate:

1. An enjoyment in playing their instruments
2. A commitment to excellence in performance
3. A respect for quality music
4. A respect for the skilled performance of music
5. A commitment to their ensemble
6. A personal aesthetic response to the music performed and heard

Musicianship Courses

(Including music theory, composition, and music fundamentals)

GRADES 9-12. High school students who complete courses in theory or composition are able to:

A. Make music

1. Create short musical compositions in a variety of media, including instrumental, vocal, and electronic media
2. Improvise simple accompaniments and melodies on a piano, voice, or another instrument
3. Perform the arrangements and compositions written by members of the class, when possible
4. Use the keyboard as a learning tool for the study of theory

B. Understand music aurally

1. Notate original musical ideas
2. Notate from dictation melodic phrases, harmonic progressions, and rhythmic patterns
3. Demonstrate a knowledge of major and minor scales, intervals, chords, and chord progressions
4. Discriminate aurally and visually musical compositions
5. Arrange simple pieces of music for instruments or voices

C. Value music

High school students who complete courses in theory or composition demonstrate:

1. An enjoyment in listening to and studying music
2. A respect for music of quality and its worth to the individual

Music History, Music Literature, or Fine Arts

GRADES 9-12. High school students who complete courses in music history, music literature, or fine arts are able to:

A. Understand music

1. Recognize aurally and describe musical forms such as sonata, rondo, and fugue

2. Recognize aurally and describe musical genres such as oratorio, symphony, and opera

3. Demonstrate a knowledge of the historical, musical, and cultural background of a representative sample of musical works of recognized quality

4. Recognize aurally examples from the historical style periods of music

5. Describe and discuss musical examples using correct terminology

6. Demonstrate a knowledge of quality compositions, composers, and performers

7. Demonstrate an understanding of the aesthetic nature of music and the fine arts

8. Recognize the various roles that music plays in our lives

B. Value music

High school students who complete courses in music history, music, literature, or fine arts demonstrate:

1. An enjoyment in listening to and studying music

2. A respect for music of recognized quality

3. A respect for the skilled performance of music

4. Proper audience behavior

5. An interest in musical performances in the community

6. A personal aesthetic response to music

C. Participate in music

1. Perform in an appropriate medium in a fashion commensurate with their ability

PROCEDURES FOR EVALUATING MUSIC LEARNING

General Guidelines

1. Because music is essentially an aural phenomenon, much of the criteria will be detected and monitored through the sounds being made by the students. Therefore, the music instructor and other people qualified to make musical judgments regarding the meeting of the criteria will most frequently make these assessments. Some of the settings and means for these assessments are described below:

    a. Daily practice/rehearsals in which the music instructor interacts with and evaluates the students. Records of such evaluations can be kept on audio or visual recordings, checklists, charts, or more informal means.

    b. Because the learning is largely cumulative, the progression from one phase or skill to another is often all the evidence needed to ascertain and demonstrate satisfaction of certain criteria.

    c. Where musical performance is the core of all activity in the classroom, the accumulation of repertoire, skill, knowledge, and artistry can be demonstrated at regular intervals through concerts, recitals, and other public performances. These performances are rarely evaluated formally; however, they may become relevant testimony to group or individual progress. For more formal documentation of these events, sound recordings may be made and periodically compared to determine areas of growth or weaknesses.

    d. More formal evaluations are available through adjudicated performances such as music festivals where the criteria are norm referenced.

2. The evaluation which corresponds to criteria which surround the making of sounds (i.e., analyzing, describing, discriminating, evaluating, notating, recognizing, etc.) may often be indirectly accomplished by observing student's musical performance. In other words, the accomplished musician-educator can infer from a student's performance the degree to which he or she has a grasp on the stylistic or interpretative knowledge affiliated with musicianship. In addition, in conjunction with musical performance and listening experiences, students may be encouraged to express orally or write about what they are performing or hearing. Not only does this fit effectively into the learning process, but it becomes a nonintrusive way of monitoring the progress relative to the criteria.

Specific Procedures

Musician-educators may evaluate the musical understandings and abilities of students in music by:

1. Listening to and recording their performance

    a. Ongoing evaluations by the instructor, documented through checklists, recordings, and more informal means

    b. More formalized evaluations by juries or other outside experts who can provide written or spoken comments relative to the criteria

    c. Concerts, recitals, and other public performances

2. Listening to, observing, and documenting student's expressions (in writing and/or orally) regarding the music they are hearing/performing

   a. As a regular part of classroom routine, day-to-day

   b. In more formal evaluations such as written examinations by the instructor or performances for outside evaluators

   c. Projects which involve application of one or several learning experiences appropriate for the class

3. Observing student's activities which informally relate to their musical learning

   a. Attendance to and participation in community music events

   b. Pursuit of music studies outside the school (private study, summer music camps, etc.)

   c. Individual pursuits such as collecting recordings, collecting books on musicians, writing their own music

The following forms of documentation or authentication of achievement are suggested:

1. The instructor keeps criterion-referenced records (not merely grades or scores on tests) to document the extent to which each student has met the criteria. Checklists and taped recordings are suitable devices for this.

2. Occasional observations (either in school or in festivals or other performance events) by outside evaluators qualified to provide relevant information. These evaluations would become a part of the information for assessing the music program.

3. Regular progressive opportunities for students to move from one level of achievement to another — to take advantage of the cumulative effects of music learning. Such progression becomes testimony to the effectiveness of the music learning program.

4. Written examinations

   a. Prepared at the building level

   b. Prepared at the district level

   c. Nationally normed and commercially available examinations

ANNOTATED BIBLIOGRAPHY

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Sources Relating to Music Education
Publications From a Variety of Sources

SOURCES WHICH RELATE PRIMARILY TO PHILOSOPHY AND AESTHETICS OF MUSIC IN THE SCHOOLS

Choate, Robert (Ed.). (1968). Documentary Report of the Tanglewood Symposium. Washington, D.C.: Music Educators National Conference.

This report contains the papers presented and positions adopted by the various contingents who attended the symposium. Because this symposium is viewed by many as an event which solidified some philosophic matters for the music education profession, it is important as a source of collective ideas about what should be the goals and responsibilities of music educators. The "Tanglewood Declaration" contains statements of belief and intention, the strands of which continue to be found in the philosophic literature of the profession during the 1970s and 1980s. It reiterated the notion that music education is at its best when the integrity of the art itself is retained. It urged that music of all cultures and times be embraced. The document advocates expanding the music curriculum to include youth music, music in urban education, music in special education, electronic music, and music in the related arts.

Colwell, Richard (Ed.). (1975). CEMREL: AEP [Special Issue]. Council for Research in Music Education Bulletin, 43.

The entire issue is devoted to CEMREL (Central Midwestern Regional Education Laboratory) and AEP (Aesthetic Education Program) and provides an overview of the work of CEMREL through a series of articles: "The Aesthetics of Education: The CEMREL Aesthetic Education Program" by Stanley Madeja, Director of AEP; "The Curriculum Development Game as Played by the Aesthetic Education Program" by Sharon Bocklage and Nadine Meyers; "Through the Teacher to the Child: Aesthetic Education for Teachers" by Bernard Rosenblatt and Rene Michel-Trapaga; "Formative Evaluation in the Aesthetic Education Program" by Betty Hall and Patricia Thuernau; "The Role of Research in the Aesthetic Education Program" by Naida Tushnet Bagenstos and Albert LeBlanc; "The Arts, A Natural Resource for Education" by Edward Sweda and Ellen Blaustein; and "Psychological Aspects of Aesthetic Education: Some Initial Observations" by Louis Smith. The articles range from historical treatment of the AEP, descriptions of some of the materials as processes of the AEP, to theoretical treatments of the findings and experiences of the Project.

Dahlhaus, Carl. (1982). Esthetics of Music. (William W. Austin, Trans.). Cambridge: Cambridge University Press. (Original work published 1967.)

Dahlhaus started with a discussion of historical starting points and proceeded through various topics ranging from text in music, "emancipation" of instrumental music, affect, judgments of art and taste, and standards of criticism. He dealt with many of the issues to be found in

other contemporary philosophical writings; however, his style of debating with himself the various issues complements the other sources on this list.

Dickie, George and Sclafani, Richard (Eds.). (1977). Aesthetics: A Critical Anthology. New York: St. Martin's Press.

This anthology covers writers from Plato through to contemporary writers. It is organized to treat the traditional and contemporary theories of art, theories of art both specialized to specific art forms and generalized to several art forms, and writings which discuss and criticize various theories. This book acts as a comprehensive resource for a wide variety of writers and ideas as well as a critical review of many of these ideas. Bibliographic information and an index which is largely oriented to names of writers and artists complement this as a reliable source.

Gardner, Howard. (1983). Frames of Mind: The Theory of Multiple Intelligences. New York: Basic Books.

This book, the first in a series generated through the Harvard Project on Human Potential, presents a theory drawn from a wide range of research in the psychological and biological sciences. Gardner presented his thesis that the measure of human potential must be multidimensional, that instead of there being one kind of intelligence, there are seven intelligences, one of which is musical intelligence. Gardner observed that musical ability emerges very early in life and possesses its own rationale or way of progressing. Almost all persons ("all but the most naive or most disabled") are capable of appreciating some aspects of the structure of music. Gardner's treatment of music is drawn from many areas of research and strongly supports treating musical ability as an autonomous ability. He cited superficial relationships between music and several of the other intelligences (such as spatial intelligence, interpersonal and intrapersonal intelligence, language intelligence, and mathematical intelligence); however, he concludes that, because music has expressive power and effects, it is essentially autonomous.

Henry, Nelson B. (Ed.). (1958). Basic Concepts in Music Education. The Fifty-seventh Yearbook of the National Society for the Study of Education. Chicago: University of Chicago Press.

This book, no longer in print, can be considered the prologue for the dialogues and events of the succeeding two decades. It contains a series of articles by leading thinkers of that time, both within and without the field of music education. The topics range from sociological, psychological, and philosophical foundations of music education to specific curricular concerns. Among the articles is Broudy's presentation of a realistic philosophy of music education. His article sets forth some issues and tenets which continue to generate discussion and consideration in contemporary literature on aesthetics.

Langer, Susanne K. (1957). Philosophy in a New Key: A Study in the Symbolism of Reason, Rite, and Art, (3rd ed.). Cambridge: Harvard University Press.

First issued in 1942, revised in 1951, and again in 1956, this book is pivotal to many of the streams of ideas relating to aesthetics which have emerged in the literature. Though not all writers agree with the central tenets advanced by Langer, many refer to her ideas as they expand upon their own views. The seventh chapter, "On Significance in Music," established the central points relating to a philosophy of music which are found consistently in Langer's subsequent books, in Reimer's Philosophy, and in many of the foundations textbooks in music education of the past two decades. This book was the beginning exposure of Langer's theory of mind, a progression of writing and study which concluded with her Mind: An Essay on Human Feeling, Vol. III. The chapter "On Significance in Music" can be a starting point for those seeking to understand the genesis of Langer's expressionist viewpoints relative to the arts.

Langer, Susanne K. (1953). Feeling and Form: A Theory of Art Developed from Philosophy in a New Key. New York: Charles Scribner's Sons.

As the title states, this book is the consequence or continuation of the explorations Langer began in her Philosophy in a New Key. It contains a detailed explanation of the art symbol and the role of the symbol in the way humans interpret works of art. Langer defined through contextual use feeling, virtual qualities, presentation, and illusory qualities. Langer did not attempt to apply her theories to teaching. Instead, she explored as minutely as possible, her notion of how art involves the expression of human feeling.

Langer, Susanne K. (1957). Problems of Art. New York: Charles Scribner's Sons.

This book is a collection of lectures Langer presented to various audiences with specialized artistic interests (i.e., dancers, artists, musicians, etc.). Appended to the book is one of Langer's published essays, "Abstraction in Science and Abstraction in Art." The common strand throughout each of the articles is Langer's theory of art. Each article concentrates upon a particular art or aspect of art, so, in its entirety, it becomes another presentation of Langer's philosophy of art. Because she was speaking to specialized audiences, her articles tend to be more practically oriented than her earlier books; however, she is really not prescribing how musicians should go about making music or how music teachers should go about teaching. The way she presented the "problems" is consistent, her vocabulary develops and repeats itself. So, though this is still theoretical in nature, the associations among her theories and the practices of artists are there to be grasped.

Meyer, Leonard B. (1956). Emotion and Meaning in Music. Chicago: University of Chicago Press.

In the development of his theory, Meyer provided a recounting and evaluation of past assumptions relating to the associations between meaning and music. He used the terms now commonly employed to describe the various viewpoints (i.e., formalist, referentialist, expressionist) to set the stage for discussion of his theory. He discussed expectation, pattern perception, and expressive elements such as completion and closure, deviation, and tonal organization. He cites musical examples to illustrate his points. He discussed tendencies to respond to music and

used these as a basis for explaining his hypothesis. He spoke of musical meaning as being affective or aesthetic and hypothesized regarding the central role of inhibition of response. His discussion is specific, owing to the musical examples he employed to substantiate his hypothesis.

Music Educators National Conference. (1971). Towards an Aesthetic Education. Washington, D. C.

This is a collection of ten articles from twelve contributors who participated in the "conference within a conference" held at the 1970 MENC Biennial Meeting. The articles are organized along the following topics: defining aesthetic education, developing programs in aesthetic education, and resources in aesthetic education. Some of the articles are very specific in terms of application to educational settings. Knieter's article, "The Nature of Aesthetic Education," is a succinct treatment with a clear and understandable vocabulary. Reimer's article, "Aesthetic Behaviors in Music," is an extension of ideas presented in his Philosophy (1970). Smith's article, "The Philosophical Literature of Aesthetic Education," is organized to present the sources by topics. Smith appended an extensive bibliography to his article. Although published sixteen years ago, this source remains current and representative of the consensus which was emerging during this period.

Reimer, Bennett. (1970). A Philosophy of Music Education. Englewood Cliffs, New Jersey: Prentice-Hall.

This text, part of the Prentice-Hall Contemporary Perspectives in Music Education Series, is frequently one of the core texts used in higher education in the area of philosophical foundations of music education. Reimer discusses the need for a philosophy, briefly compares various approaches to the nature and value of music, develops more thoroughly the expressionist viewpoint, and translates the expressionist viewpoint into various prescriptions for action in the different music education settings. Much of his philosophical approach is compatible with the realistic position advocated by Broudy. Reimer drew many of his ideas from the writings of Langer. Most of the music education philosophers of the 1970s appear to support either directly or indirectly the basic ideas projected by Reimer. He is often cited in the subsequent literature. This text generated many doctoral dissertations analyzing and reacting to the theories presented therein. Reimer's philosophy can be characterized as a synthesis of mutually compatible ideas which had been presented in the literature up to that point. Thus, it should not be surprising that there has been a general reaction of consensus regarding the philosophy presented by Reimer.

Utilitarian vs. aesthetic rationales for arts education. (1983). Music Educators Journal, 69(7).

This issue of the MEJ features four articles which collectively deal with the issue of utilitarian vs. aesthetic rationales for arts education. Phillips ("Utilitarian vs. Aesthetic") discusses the dilemmas for teachers who are faced with the challenge of justifying support for music education programs. Coates ("Alternatives to the Aesthetic Rationale for Music Education") attacks the

dilemmas by suggesting ways of making music address the needs and concerns of the society. Knieter ("Aesthetics for Arts' Sake") drew upon various disciplines to make his case and concluded with a list of proposals for research, instruction, and expanded community participation. Reese ("Teaching Aesthetic Listening") concentrated his approach upon the notion that we must review our beliefs about the value of learning to listen to music. He described some procedures for improving one's listening abilities. Reese drew upon Broudy's ideas regarding aesthetic "scanning."

SOURCES WHICH RELATE PRIMARILY TO INVESTIGATIONS INTO THE EFFECTS OF MUSIC EDUCATION IN THE SCHOOLS

Babbitt, Mary Rita. (1977). The effect of music programs on second grade pupils' reading ability. (Doctoral dissertation, Indiana University, 1976.) Dissertation Abstracts International, 37, 6332A. (University Microfilms No. 77-07,341)

This study investigated the effect of classroom music taught by music specialists on reading achievement. The subjects were second graders. The experimental group received music instruction from music specialists and the control group received music instruction from the classroom teacher, in both instances twice weekly for sixty minutes. The period of the experiment was a school year. Only one classroom in the experimental group (there were nine classrooms in the experimental group) revealed significant differences in the scores on the Metropolitan Achievement Tests. Therefore, it was concluded that achievement in reading is not affected by whether music is taught by a music specialist or a classroom teacher.

Blanton, Wincie L. (1962). An experimental application of language theory, learning theory, and personality theory to evaluate the influence of music in language learning. (Doctoral dissertation, University of Texas, 1962.) Dissertation Abstracts International, 23, 351A. (University Microfilms No. 62-2534)

This study explored the relationships among music, spoken language, and various social and personality factors. The hypothesis tested in the study was that music is a medium which can influence the imitation and identification processes in goal-directed language behavior. The subjects of the study were first and second grade children with functional articulation defects. Speech therapy was applied to the experimental groups with applied and passive music, applied music, passive music, and no music. The findings indicated that in addition to helping speech behaviors, music had positive effects upon personality as measured by tests. Music was a significant and therapeutic force in substantially improving speech behavior and emotional adjustment.

Bragg, William E. (1981). An analysis of the effect of a program of creative enrichment on the self-esteem and self-concept of elementary school age children. (Doctoral dissertation, United States International University, 1980.) Dissertation Abstracts International, 41, 4279A. (University Microfilms No. 8107091)

The study experimentally examined the effect of involvement in the production of a musical upon self-esteem, self-concept, attitude toward school, and attitude toward anxiety. The subjects were fifth grade students. The pretest and posttest data were obtained through the Coopersmith Self-Esteem Inventory and the Piers-Harris Children's Self-Concept Scale. The experimental treatment was a classroom musical production. The results indicated that both actors and nonactors groups who participated in the production displayed significant mean gains with respect to self-esteem, self-concept, attitude toward school, and attitude toward anxiety. It was concluded that a classroom musical production can successfully promote a positive attitude change in the areas of self-concept, self-esteem, attitude toward school, and attitude toward anxiety. This positive effect applied to all participants, both actors and nonactors. The study also found that this activity can be successfully incorporated into the regular academic program by the regular classroom teacher.

Gordon, Michael V. (1977). The effect of contingent instrumental music instruction on the language reading behavior and music performance ability of middle school students. (Doctoral dissertation, Columbia University Teachers College, 1977.) Dissertation Abstracts International, 38, 4646A. (University Microfilms No. 7732025)

This study explores (1) the role of contingent music instruction as a reinforcement for reading behavior in the classroom and (2) the effect of contingent music instruction on the levels of achievement in music performance. The subjects were fourth graders in two inner-city schools. A player performance scale (Watkins-Farnum) and reading achievement test (Metropolitan) were administered as pre- and posttest measures of reading and music performance. Students in the experimental group who met individual daily criteria in reading received instrumental music instruction in the music room. Students in the control group always received their music instruction noncontingently of the results of their daily achievements in reading. The results indicated that music instruction was an effective reinforcer for improving daily reading performance. Also, it was found that making music instruction contingent upon daily reading performance did not affect music performance. The period of the experimental study was twenty school days.

Hedden, Steven K. (1987). Recent research pertaining to psychomotor skills in music. Bulletin of the Council for Research in Music Education, 90, 25-29.

This is a brief summary drawn from twenty-two recent research articles which deal either directly or peripherally with some questions posed by Robert Sidnell in 1978. The questions to which Hedden found some bases for answering involve the relationship between motor learning and other forms of learning in music, differences between motor learning in music and other motor learning, the transferability of motor skills in music, human growth and motor learning, and neurophysiology. These are some observations which can be inferred from Hedden's review: (1) Motor performance activities can enhance affective outcomes of music instruction; (2) Motor patterns in music are likely to be the same as other motor patterns; (3) Transfers among music skills occur in areas such as singing to playing and rhythm reading to sight reading; (4) Motor learning such as that developed through breath

management exercises can affect factors such as singing range, vocal intensity, and pitch accuracy; (5) The improvements in psychomotor skills are gradual as age advances. This has implications for the modes of behavior chosen to develop or enhance other musical tasks. Hedden spoke of the paucity of research in this area. He expressed his astonishment that this area, so basic to music education, should still have so little substantiated knowledge.

Hood, Burrel S. III. (1973). The effect of daily instruction in public school music and related experiences upon non-musical personal and school attitudes of average achieving third grade students. (Doctoral dissertation, Mississippi State University, 1973.) Dissertation Abstracts International, 34, 4880A. (University Microfilms No. 73-03,295)

This study experimentally examined the effect of daily music instruction upon scores in the California Test of Personality (CTP). The subjects were average achieving third graders. The experimental group received thirty minutes daily classroom instruction in music while the control group received thirty minutes of music instruction each week during an eight weeks period. The CTP was administered before and after the period of the experiment. The experimental group showed significantly higher gains than the control group in the CTP subscales of self-reliance and total social adjustment. Also, rate of absenteeism of the experimental group was significantly lower than that of the control group. The researcher concluded that daily music instruction has a significant positive effect upon the specific personality characteristics involving social adjustment and self-reliance.

Lauder, Don. C. (1976). An experimental study of the effect of musical activities upon reading achievement of first-grade students. (Doctoral dissertation, University of South Carolina, 1976.) Dissertation Abstracts International, 37, 1975A. (University Microfilms No. 76-21,906)

This study experimentally examined the effects upon reading achievement of music instruction specifically directed towards the reading program. The experimental treatment was music exercises correlated with the reading test (California Tests of Basic Skills - CTBS) and specially designed music activities which related music to the reading program, along with activities taken from the classroom music text and general interest activities. The subjects were first graders. Both the control and experimental groups received general music instruction from music specialists, with the experimental groups receiving the specially designed music activities correlated to the reading program and test. There were no significant differences between the control and experimental groups as determined by the CTBS pre- and posttest comparison, so it was concluded that special approaches seeking to correlate music instruction to reading programs produced no significant differences between control and experimental groups.

Movsesian, Edwin A. (1968). The influence of teaching music reading skills on the development of basic reading skills in the primary grades. (Doctoral dissertation, University of Southern California, 1967.) Dissertation Abstracts International, 27, 307A. (University Microfilms No. 68-1199)

This study examined the relationship between teaching specific music reading skills and learning basic reading

skills in the primary grades. Also, the study sought to determine if music skills transferred significantly to reading vocabulary and reading comprehension and had any effect on oral reading errors. The experimental design involved a reading achievement test (California), oral reading test (Gray), and the Survey of Primary Music Reading Development. The subjects were first, second, and third graders. The first and second graders in the experimental group, as compared with the control group, increased significantly their basic reading skills when concurrently taught specific music reading skills. When concurrently taught specific music reading skills, the first graders became more efficient in developing reading comprehension. The second graders showed significantly more growth than their control group counterparts in both vocabulary and comprehension when taught music reading skills concurrently. The study produced different results in terms of significant comparative improvements for each of the grade levels. The third graders did not reveal significantly greater growth in basic reading skills. The study did not indicate confidently the extent to which music reading skills affected the elimination of oral reading errors.

Nicholson, Diana L. (1972). Music as an aid to learning. (Doctoral dissertation, New York University, 1972.) Dissertation Abstracts International, 33, 352A. (University Microfilms No. 72-20,652)

This study experimentally examined the effect of music instruction upon the development of certain reading readiness skills in slow learners. Also examined were (1) the role of melody and rhythm in increasing the attention span; (2) the role of music in development of concepts such as high and low, loud and soft, heavy and light, and fast and slow; (3) the connections between musical pitches and letters in the alphabet; and (4) the use of music in aiding in the discrimination between paired groups of letters which are frequently confused by learners. The subjects were six to eight year olds with an Intelligence Quotient range of 80-95 according to the Standord-Binet tests. The experimental and control groups were paired according to demographic and intelligence test data. The experimental group received the music instruction in melody, rhythm, recognition of expressive elements, and recognition of alphabet letters connected to pitches. Results revealed significant differences between the control and experimental groups in the following areas: increased attention span; concepts of high and low, loud and soft, heavy and light, fast and slow; and recognition of alphabet letters as they were connected to musical pitches. The conclusions were that music can increase the slow learners' reading readiness skills and their recognition of letters of the alphabet.

Seides, Esther. (1968). The effect of talent class placement on slow learners in the seventh grade of a New York City junior high school. (Doctoral dissertation, New York University, 1967.) Dissertation Abstracts International, 28, 4011A. (University Microfilms No. 68-4821)

This study measured the effect of placing slow learners who were talented in music or art according to their artistic abilities rather than according to their abilities in mathematics and reading. The subjects were seventh graders who were comparable in intelligence quotient, measured reading, and arithmetic ability. One of the artistically talented groups was placed in a talent class.

The other artistically talented group was placed in a regular class. A third, nontalented group was placed in a regular grade. The results indicated that after one year, the students placed in the talent class achieved significantly higher scores in reading performance, arithmetic performance, and creative thinking. It was concluded that the slow learner who has a special ability such as in music, when evaluated on a level other than academic, can develop that specialized ability. This special training has a positive effect on learning in other areas, personality adjustment, and creative thinking.

Simpson, Donald J. (1969). The effect of selected musical studies on growth in general creative potential. (Doctoral dissertation, University of Southern California, 1969.) Dissertation Abstracts International, 30, 502A. (University Microfilms No. 69-13,081)

This experimental study compared high school students' achievements on tests of creativity. The experimental group was more experienced in music and the control group less experienced in music. A pretest posttest format was employed over the period of one semester. The experimental group produced significant gains over the control group in the areas of word fluency, elaboration, and spontaneous flexibility. The control group revealed significant gains over the experimental group in the area of ideational fluency. It was concluded that the study of music is a positive stimulant to development of general creative potential as compared with study of certain nonmusical subjects. Further, certain music courses were found to be more conducive to this creative growth. Courses which appear to produce greater results in word fluency are choir, music appreciation and beginning instruments. All music courses are conducive to elaboration development. Band, piano, and harmony classes were found to be most effective in stimulating spontaneous flexibility abilities. Actual music performing activities in groups were found to be most effective.

Whitworth, Louis E. (1977). Determination of attitude change toward high school general music resulting from instruction in curricular units incorporating cultural and historical contributions of blacks. (Doctoral dissertation, Northern Illinois University, 1977.) Dissertation Abstracts International, 38, 4649A. (University Microfilms No. 7730412)

This study is concerned with the Black youth in inner-city schools and their attitudes toward their high school general music courses. The under representation or omission of contributions by Black musicians in the traditional general music curricula of the predominantly Black high schools was noted. This was an experimental study which compared students' scores on an attitude scale revised from that constructed by Silance and Remmers. The experimental group received four weeks of instruction which involved unites on Black music while the control group received the traditional instruction. The students exposed to the Black music units made significantly higher gains in the attitude scale than did their counterparts in the traditional curriculum. It was concluded that a music curriculum which includes the contributions of Black musicians would help reach a segment of American society which is being overlooked by the traditional music curricula.

Wolff, Karen I. (1978). The nonmusical outcomes in music education: A review of the literature. Bulletin of the Council for Research in Music Education, 55, 1-27.

This review of experimental research and other literature lists many of the studies already listed in this annotated bibliography. Wolff's discussion provides an overview of the issues involved with evaluation of intrinsic outcomes of music instruction and ancillary outcomes of music instruction. Wolff concludes that there are cognitive outcomes of music instruction which can be measured. Specific transfer was found particularly in the area of the language arts. In a same manner, a positive relationship between music education and growth in mathematics and social studies was found; however, this aspect had not been studied as thoroughly as the transfer in language arts. This transfer of benefits from music instruction to other areas appears most obvious for younger learners and low achievers, specifically as this transfer is measured in academic achievement. As a child gets older, the measurable transfer of music instruction to academic achievement is less obvious. Wolff suggested that the impact of music instruction on cognitive growth is greatest for the younger child. Wolff expressed reservations regarding how much one can generalize regarding the positive results found in the research. She found too few studies in the area of physical health and growth from which one could draw generalized conclusions.

Wooderson, Dawn C. (1978). The effect of musical and nonmusical media on word reading. (Doctoral dissertation, The Florida State University, 1977.) Dissertation Abstracts International, 38, 5324A. (University Microfilms No. 7801525)

This study experimentally examined the effect of musical tonal patterns to increase word reading skills when compared with nonmusical media. The subjects were first graders representing cross-cultural achievement levels. Experimental treatments were randomly assigned to intact groups in the two schools of the study. Five conditions were employed: musical contextual clues, nonmusical contextual clues, instrument cues, kaleidoscope/silence presentations, and a no-contact control. Two music and two nonmusic treatments were compared with the no-contact group. One comparison involved the facilitative effects of aural-visual cues for word reading. The other comparison involved the effects of musical and nonmusical contextual clues on word reading. The results in the posttests indicated, generally, that the experimental groups did significantly better than the control group in word reading skills. The group which used instrument cues to develop aural and visual attentiveness revealed a significant improvement over the groups which used musical contextual clues and nonmusical contextual clues.

SOURCES WHICH RELATE PRIMARILY TO EVALUATION AND ASSESSMENT OF MUSIC LEARNING IN THE SCHOOLS

Boyle, David. (1981). Selecting music tests for use in schools. Pennsylvania Music Educators Association Bulletin of Research in Music Education. Fall.

Boyle's article provides fairly contemporary information on the various achievement and aptitude tests which are currently available. Boyle discusses validity and reliability measures and describes the following tests:

Bentley, MEASURES OF MUSICAL ABILITIES, Colwell, MUSIC ACHIEVEMENT TESTS, Drake, DRAKE MUSICAL APTITUDE TESTS, Farnum, FARNUM MUSIC TEST, Gordon, IOWA TESTS OF MUSIC LITERACY, Gordon, MUSICAL APTITUDE PROFILE, Gordon, PRIMARY MEASURES OF MUSIC AUDIATION, Long, INDIANA—OREGON MUSIC DISCRIMINATION TEST, Seashore, SEASHORE MEASURES OF MUSICAL TALENTS, Watkins and Farnum, WATKINS—FARNUM PERFORMANCE SCALE, Wing, WING STANDARDIZED TESTS OF MUSICAL INTELLIGENCE. Following this section, a complete listing of tests and sources reviewed by Boyle is given.

Colwell, Richard. (1970). The Evaluation of Music Teaching and Learning. Englewood Cliffs, NJ: Prentice-Hall.

This is a basic text in theory and practice of evaluation, assessment, and interpretation of test scores. Because Colwell is the primary author of the Music Achievement Tests, his writings are particularly practical and appropriate.

Music Educators National Conference. (1985). Arts in the Schools: State by State. Reston, Virginia.

This source contains a section dealing with the MENC goals and those states which have declared curricular standards which conform to those goals. This provides some basic information and sources from which updated information can be obtained for comparisons among states.

Music Educators National Conference. (1975). Planning and Equipping Educational Music Facilities. Harold Geerdes. Reston, Virgina.

This is an illustrated guide for administrators and teachers who are considering modification or design of music education facilities. Specifications dealing with acoustical conditions, space needs for certain applications, and concerns specifically relating to particular ensembles are treated in this source.

Music Educators National Conference. (1986). The School Music Program: Description and Standards, 2nd Ed. Reston, Virginia.

This source is rudimentary to curriculum development and program development within the school. There are sections dealing with the areas of early childhood, elementary school, middle/junior high school, and high school. There are suggested criteria for evaluation of school music programs. Within the evaluation sections, there are portions which provide criteria for "basic" and "quality" programs. Among the criteria provided are those dealing with scheduling, staffing, and facilities.

Whybrew, William. (1971). Measurement and Evaluation in Music. 2nd Ed. Dubuque, Iowa: William C. Brown Co. Publishers.

This is a basic text containing discussion of standardized tests, various measures of variability and other statistical measures, interpretation of tests, and a review of various achievement and aptitude tests.

Tests Reviewed by Boyle

Bentley, Arnold: MEASURES OF MUSICAL ABILITIES. 1966. (George G. Harrap and Co. Ltd., Educational Department, P.O. Box 70, 182-184 High Holborn, London Wc1V 7BR, England)

Colwell, Richard: MUSIC ACHIEVEMENT TESTS. 1969-1970. (MAT., INC., School of Music, University of Illinois, Urbana, IL 61801)

Drake, Raleigh M. DRAKE MUSICAL APTITUDE TESTS. 1957. (Raleigh M. Drake, 711 Beach Road, 106, Sarasota, FL 33581)

Farnum, Stephen E. FARNUM MUSIC TEST. 1953. (Bond Publishing Company, 787 Willett Avenue, Riverside, RI 02915)

Gordon, Edwin. IOWA TESTS OF MUSIC LITERACY. 1971. (Bureau of Educational Research and Service, the University of Iowa, Iowa City, IA 52242)

Gordon, Edwin. MUSICAL APTITUDE PROFILE. 1965. (Houghton Mifflin Company, One Beacon Street, Boston, MA 02107)

Gordon, Edwin. PRIMARY MEASURES OF MUSIC AUDIATION. 1979. (G.I.A. Publications, Inc., 7404 South Mason Avenue, Chicago, IL 60638)

Long, Newell H. INDIANA—OREGON MUSIC DISCRIMINATION TEST. 1970. (Midwest Music Tests, 1304 East University, Bloomington, IN 47401)

Seashore, Carl E., Don Lewis, and Joseph Sactveit. SEASHORE MEASURES OF MUSICAL TALENTS. 1939. (The Psychological Corporation, 757 Third Avenue, New York, NY 10017)

Simons, Gene M. SIMONS MEASUREMENTS OF MUSIC LISTENING SKILLS. 1974. (Stoelting Company, 1350 South Kostner Avenue, Chicago, IL 60623)

Watkins, John G., and Stephen E. Farnum. WATKINS-FARNUM PERFORMANCE SCALE. 1954. (Hal Leonard Music Inc., 64 East Second Street, Winona, MN 55987)

Wing, H.D. WING STANDARDIZED TESTS OF MUSICAL INTELLIGENCE. 1961. (Institute of Psychological Research, Inc., 34 Fleury Street, West, Montreal, Quebec H3L 1S9, Canada)

GLOSSARY OF MUSICAL TERMS

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Allegro — fast, lively tempo.
Andante — literally, "at a walking pace"; moderately slow tempo.
Analysis — separation of whole into parts, to study the nature of the whole.
Arpeggio — literally, "harp-like"; the notes of a chord sounded in succession rather than simultaneously.
Baroque — the ornate style of art, architecture, and music of the 17th and the first half of the 18th centuries.
Blend — a harmonizing of voices having similar qualities.
Coda — a concluding section of a composition.
Descant — countermelody sounded simultaneously with a main melody or theme.
Duration — longness or shortness of sound, length sound exists in time.
Dynamics — volume, or the loudness or softness of music.
Expressive Controls — the musical qualities controlled by the performer — tempo (speed); articulation (attack and release); blend (unity of tone).
Form — the aspect of music having to do with the structure and design of music.
Fugue — a form of music developed according to a set pattern and using imitation of voices.
Interval — the distance in pitch between two tones.
Largo — a very slow tempo, slower than adagio.
Legato — smoothly; opposite of staccato.
Marcato — with strong accent.
Meter — the basic grouping of beats and accents within a measure.
Mode — a particular way of sequencing the tones of a scale such as major and minor.

Opera — a drama in which all or most of the text is sung to the accompaniment of an orchestra.
Ostinato — a persistently repeated melodic or rhythmic figure.
Oratorio — a large work, usually religious in nature employing soloists, chorus, and orchestra.
Pitch — highness or lowness of sound; frequency of vibration.
Romantic — a term used to describe the music of the 19th century.
Rondo — a musical composition with an intermittently recurring theme and contrasting section interspersed.
Scale — an ascending or descending series of tones proceeding by a specified scheme of intervals.
Sonata — a composition usually for one or two instruments arranged in a series of three or four movements of contrasting character.
Staccato — disconnected, abrupt; opposite of legato.
Structure — the formal organization of a musical composition.
Symphony — an orchestral work usually in three or four movements.
Syncopation — displacement of the normal accent; accent on a weak beat.
Synthesis — the combining of elements to create a unified entity.
Tempo — the speed at which music moves.
Texture — the thickness or thinness of sound.
Theme — a series of tones forming a musical idea.
Timbre — tone quality or tone color, unique organization of frequencies in the overtone series.
Volume — loudness or softness of sound.

(Additional musical terms may be encountered. Music textbooks often include glossaries. Music Dictionaries are also readily available.)